

Original Orchestra Grade 2

Field Experience: Tla'amin Music & Drumming



FIELD EXPERIENCE LEARNING PACKAGE

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Introduction

What is music? How is it detected and how are we affected by its variations? The acoustic ecology of human experience has changed dramatically since the Industrial Revolution. During the Original Orchestra curricula, students will learn about the science behind sound, and explore the impact that natural and human made sound have on our hearing and our emotions. By employing active listening and creativity, students will learn about beat and rhythm, and create music using instruments made from natural objects as well as drums. They will explore music from a Tla'amin cultural perspective, learning Tla'amin songs alongside the opportunity to make a rattle. Finally, students will hone their musical understanding and mindful listening by learning to identify common birds by ear. This inter-curricular hands-on series of lessons will help students to become composers in an original orchestra, exploring their senses and emotions through nature's music.

How to Use this Resource

The Original Orchestra Curriculum Package has 3 Components:

Part 1. Classroom Beginnings: Recommended for use in the classroom prior to the Field Experience.

Part 2. The Original Orchestra Field Experience Curriculum: A facilitated curricular experience.

Part 3. Classroom Culminations: Recommended for use in the classroom following the Field Experience.

Original Orchestra Grade 3: Content & Curricular Competencies

Social Studies	Diverse characteristics of communities and cultures in Canada and around the world, including at least one Canadian First Peoples community and culture (i.e. Tla'amin)	Explain why people, events, or places are significant to various individuals and groups Sequence objects, images, and events, or explain why some aspects change and others stay the same Explain why people's beliefs, values, worldviews, experiences, and roles give them different perspectives on people, places or issues
Arts Education	Students will know a variety of local works of art and artistic traditions from [Tla'amin] Students will know traditional and contemporary Aboriginal arts and arts-making processes Students will know processes, materials, technologies, tools, and techniques to support arts activities Students will know music: beat/pulse, rhythm, tempo, pitch, dynamics, form	Students will: Explore elements, processes, materials, movements, technologies, tools, and techniques of the arts Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play Explore personal experience, community, and culture through arts activities
Career Education	Personal Development: Risk taking and its role in self-exploration Connection to community: cultural and social awareness	Work respectfully with others to achieve common goals Share ideas, information, personal feelings, and knowledge with others

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About the Original Orchestra Field Experience

The Original Orchestra field experience will marry both musical theory and Tla'amin culture. This series of lessons will first provide students with a framework of mindfulness to listen carefully to the forest. Students will then be introduced to the hand drum and the log drum as a traditional instrument of many first peoples. The hand drum will then be used in forest games designed to peak children's sensory awareness in the forest. The aural tradition will be used to share a story about the music of the forest: Mink and Frog. Thereafter, students will create two instruments: one from the forest and one rattle. These instruments will be used to accompany children as they learn the Animal Song (in Tla'amin) composed by Drew Blaney.

Lessons in this Resource

Lesson 1: Sound Mapping

Lesson 2: First People's Drums

Lesson 3: Drum Stalk

Lesson 4: Mink and Frog

Lesson 5: Rattle Making

Lesson 6: Found Sounds

Lesson 7: Animal Song/Titachumiux

Day at a Glance

9:30-9:45	Site Introduction & Welcome
9:45-10:15	Introduction to Listening: Sound Mapping
10:15-11:00	Drums and Drum Stalk
11:00-11:15	Snack / Mink & Frog
11:15-12:00	Stations 1: Rattle Making / Found Sounds
12:00-12:30	Lunch
12:30-1:15	Stations 2: Rattle Making / Found Sounds
1:15-2:00	The Animal Song
If time...	Circle Sharing

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Lesson 1: Sound Mapping

Introduction

Sitting quietly—listening to the soothing sounds of nearby trees, birds, and rustling grasses—calms us and deepens our appreciation for the life around us. *Sound Map* is an excellent activity for instilling greater awareness of one's surroundings.

Time: 15-30 Minutes

Materials (per participant):

- 1 Piece of Cardstock
- 1 Pencil

Location: The Water's Edge or in the Forest

Procedure

1. Give each participant a piece of paper with an X marked in the center. Tell the participants that the paper is a sound map and that the X represents where each player is sitting (once he's chosen his spot). When a player hears a sound, he makes a mark on the paper to represent the sound. The location of the mark should indicate the direction and distance of the sound from the player's seat. Tell players not to draw a detailed picture for each sound, but to make just a simple mark. For example, a few wavy lines could represent a gust of wind, or a musical note could indicate a singing bird. Making simple marks keeps the focus on listening rather than on drawing.
2. Encourage the players to close their eyes while listening for sounds. To help them increase their hearing ability, ask them to make "fox" ears by cupping their hands behind the ears. This hand position will create a greater surface area to capture sounds. Then show them how to cup the hands in front of the ears (palms facing backwards) to hear sounds behind them more easily.
3. To hear a variety of natural sounds, choose an area that encompasses several habitats, such as meadow, stream, and forest. Tell the players they have one minute to find their special "listening place." Setting a definite time limit prevents restless players from walking around too long and disturbing the rest of the group. For the same reason, tell players to remain in their spots until you signal that the activity is over.
4. How long should you play? From 4 to 10 minutes is good—depending on the group's age and interest level, and on how active the animals are. Once you've called the group back together ask them to divide into pairs, each to share his sound map with a partner.

Concluding

After players have shared their maps, you can ask questions such as these:

- What sounds were the most familiar to you?
- What sound had you never heard before? Do you know what made the sound?
- What sound did you like best? Why?

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Lesson 2: First Peoples' Drums

Background

The most common drums First Peoples use today are the frame drum – a small, single-person, hand drum, and the large powwow drum that group members play together. Historically, most regions and cultures across the country had frame drums. Some exceptions included certain cultures of the West Coast – boreal rain forest, the Northern Arctic and the Iroquoian nations of Eastern Canada. Each group had its own distinct drums and other percussion instruments.

Some West Coast – cultures did not have the frame drum until quite recently. The reason may be purely practical; hide or leather objects do not endure or hold their tension well in the constantly humid rain forest. Instead, they used red cedar to make plank, log or box drums. The drums are valued cultural objects. Also on the coast, Tla'amin included, people most highly prized certain rattles, shakers and whistles for use in music making and in elaborate ceremonial cycles.

Time: 15 Minutes

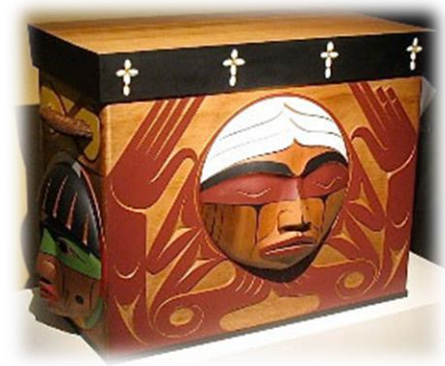
Materials

- Frame Drum(s)
- Log Drum

Location: Inside or Outside

Procedure

1. Show students a hand drum or frame drum. Ask them what it is.
2. Ask them if they know which instrument family it comes from (Answer: Percussion).
3. Ask the students what they think the drum is made from. (Answer: Wood and animal skin).
4. Drums consist of at least one membrane, called a drumhead or drum skin that is stretched over a shell and struck with either the hand or a mallet/stick to produce sound.
5. If available, show the children a real log drum or box drum. Ask the children what tree they think it would be made from in this part of the world (Answer: Western Red Cedar).
6. Throughout Canada, different First Peoples had different drums: Frame drums were characteristic of people's east of the Rocky Mountains, while Log Drums are more commonly found on the West Coast.
7. Ask the students what they think drums are used for. (Answers: Communication, Arts, Cultural Transmission, Ceremony).
8. Segway into the next lesson: Drum Stalk.



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Lesson 3: Drum Stalk

Objective

Students will learn to better rely on their senses other than sight to navigate this world.

Time: 30 Minutes

Materials

- Drum & Drumstick
- Blindfolds

Location: A Field or Open Forest

Procedure

1. Divide the class into partners one partner will be blindfolded and the other person will be their protector who will shadow them and keep them from bumping into others and objects. They should first practice guiding each other, instructing how to appropriately guide their partner by touching their elbow to guide them out of harm's way. This game requires silence and strong listening skills.
2. Ask the participants to stand silently until they hear the first drum beat. Then they will navigate their way (with their eyes closed and hands stretched out) across the landscape towards the sound of the drum, until they touch the drummer. Remind the participants that this is not a race. If anyone wins it will be the one who goes the slowest, because they will learn the most.
3. The drummer beats infrequently, but often enough to inspire movement from the participants. Make a drumbeat every five or 10 seconds. Be sure the drummer is located in an area where the sound will clearly be heard by the students. Once the students have touched the drummer, they will move silently away and sit and watch others arrive. Challenge the early-comers to sit so still and quiet a bird might come and land on their shoulders.
4. Once that group has completed the exercise, the partners will switch roles so that the protectors now get a chance to try the activity.

Concluding

Reflection Questions:

- What did you feel while completing this activity?
- Did you feel other senses kick in during this activity?



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Lesson 4: Mink and Frog

Background

Tla'amin culture shares stories in the oral tradition. The oral tradition is the transmission of stories through conversation. Mink is a feature creature in Tla'amin stories. And Mink often teaches us about what NOT to do. This particular story features Mink and Frog. As is often the case, Mink is looking for someone to marry and chooses Frog for her beautiful singing and dancing. However in time, Mink grows tired of Frog and her family's vociferous display, and chooses to leave Frog for someone and someplace a little quieter. This story showcases the forest soundscape, specifically the soundscape generated by frogs, birds, and bees.

Time: 15 Minutes

Materials

- 1 Mink Puppet
- 1 Frog Puppet
- Puppet Stage
- Copies of the Mink and Frog script
- Recordings of frogs, birds, and bees
- Auxiliary puppets and props including birds and bees
- Possible scenery backdrop for the puppet stage

Location: Indoors or Outdoors (around a fire pit or near the sweat lodge)

Procedure

1. Set-up the puppet stage and soundscape in advance.
2. Introduce the aural tradition and its significance to Tla'amin culture.
3. Teach children the word for Mink and Frog in Tla'amin: Q'yax and WalO
4. Perform this puppet show with gusto and humour.

See Script below.

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Puppet Show Script: Mink & Frog

Notes: Puppeteers can add personalized presentation flare and humour. Invite audience participation to make the chorus of frogs.

Narrator: Mink grew. He grew to be a man. He was looking for a wife. One morning, Mink went out to collect firewood and food. Afterwards, he went for a walk in search of a wife. He was feeling very sad because he had no wife. He decided to sit down and heard the sounds of the birds and bees.

(Play recording of birds and bees).

Narrator: It was a hot day. Everything was growing and there were many flowers on the side of the lake. While he was sitting beside the lake, he saw a girl sitting on the other side. She was dressing in green and had big, dark eyes. He walked around the lake and sat down next to the girl.

Mink: "How are you frog?" What's your favourite food? Do you like to play games?

Frog: I'm fine. My favourite food is flies and yes, I do like to play games. How are you?

Mink: I'm fine too. It is such a beautiful day. Do you hear all the birds and bees?

Narrator: The flowers are so beautiful...he started to think. "I think I should ask Frog to marry me" he thought. He finally got brave enough and asked Frog if she would marry him.

Frog: I do not think that is a good idea. *(Shaking)* I have lots of brothers and sisters, aunts and uncles.

Mink: Oh that is wonderful, I like having lots of people around and then I will have lots of relatives.

Narrator: Frogs relatives began to sing. Their singing was so loud.

Mink: Oh that is very good. I just love singing and dancing...

Frog: If you say so, then it is ok. We will get married.

Narrator: They invited all of their animal friends, even the bushes. The day came, and the two got married. That night, the frogs began to sing. "Waxas" said a frog over here and "Waxas" said a frog over there. Then all of a sudden they all started singing. "Waxas waxas waxas." And then they started to dance. Mink was thrilled. He started to dance. The dancing went on for 3 days. Mink began to get tired.

Mink: *(Looking at his wife)* Do you want to sit down wife? Aren't you getting tired?"

Mink feel asleep. When he woke up he was sleeping in the middle of the frogs. The frogs were still dancing and singing. Slowly he headed towards the bushes and never came back. Let the day be good. Let the waters be calm.

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Lesson 5: Rattle Making

Background

First people's rattles from around the world typically use found objects from the environment. Traditional Tla'amin rattles were made from materials found in the environment including shells, pebbles, hide, sticks, etc.

Time: 45 Minutes

Materials

- Shells
- Hot Glue Sticks and Glue Guns
- Pebbles
- Examples of a variety of rattles and shakers

Location: Indoors

Procedure

1. Show students different rattles and shakers.
2. Identify the materials used to make these instruments.
3. Ask student what materials they think are used to make rattles and shakers in Tla'amin culture.
4. Tell students that they will each be making a rattle. The rattle will be made from shells, pebbles, and glue.
5. Take children on a short walk-about to find 10 pebbles.
6. Return to an indoor space, letting each child choose and whole class shell.
7. Help children put their pebbles inside the shell.
8. With adult supervision, hot glue the shells together.



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Lesson 6: Found Sounds: Strike, Scrape, Shake

Background

The world around us is full of sound. Ordered sound differentiates music from noise. By tuning our senses to the different tactile and compositional features of our environment, students will select, process, and build instruments from found objects in the forest.

Time: 45 Minutes

Materials

- Found object from the forest

Location: In the Forest

Procedure

1. Introduce a few different found objects and demonstrate their sounds. Ask students how each object is played being sure you have one that is scraped, one that is struck, and another that is shook.
2. Go through a variety of found objects and ask the children to define how each instrument is played: shake, scrape, strike. Ask children if it has a pitch or not.
3. Introduce Nature's Orchestra! Set clear boundaries for students. Have them choose a place away from others, somewhere where they can listen for 1 minute. Encourage students to be conductors in charge of the orchestra, leading the 'music' by moving their hands along with the sounds that rise and fall.
4. Students are then invited back together to make their own orchestral soundscape by producing the sounds themselves. Explain that they can use their bodies, found and natural objects to make their music.
5. They are going to have 15 minutes to explore the forest and collect objects they think they could use to produce sound and make music together.
6. Invite the students back. Encourage one person to start up a regular, repeated beat. Gradually, add in more and more sounds until everyone is involved and the piece reaches a crescendo. It is up to the teacher/conductor how challenging this activity can be! If you wish to push students, introduce musical terminology such as *crescendo* and *forte*. Consider the following adaptations:
7. You could group students into sections e.g.: rhythm, animal sounds, leaves scrunches, bird calls, etc. These sections could be brought in together, or dropped out.
8. You could even have a go at performing in the round!
9. If possible, record the group, so they could play it back and watch their performance!



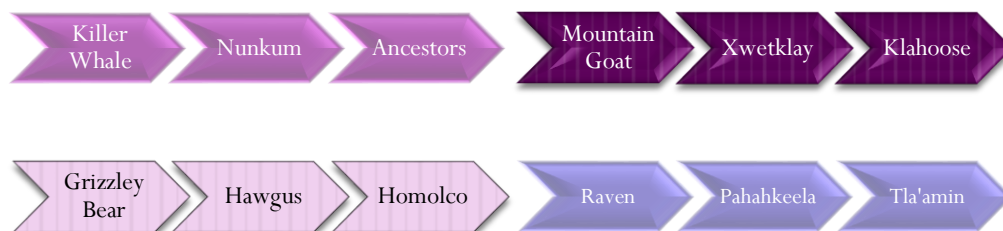
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Lesson 7: The Animal Song

Background

The Animal Song was composed by Drew Blaney. This song features four spirit animals. Each animal represents the different Tla'amin sister communities.



Time: 45 Minutes

Materials

- 3 Frame Drums
- Student Rattles or Found Sound Instruments
- Map of the 4 Communities
- Optional: Children's Masks (Killer Whale, Mountain Goats, Grizzly Bears, and Raven)

Location: Indoors or Outdoors (around the Fire pit)

Procedure

1. Ask children which animals in this place, they think are special to the Tla'amin people.
2. Teach the children the Tla'amin words for the four animals of this song.
3. Share with the children the significance of each animal and it's connection to the sister communities.
4. Ask the children how you would dance like each of these animals? Then demonstrate.
5. Tell children that dances are done in a circle formation and movement is in a clockwise direction.
6. Assign the children an animal, making four distinct groups.
7. If time, have children make a simple mask to go with each animal. If time does not allow for this, teach the song by call and response. Invite a few children up to drum alongside the adults. Ideally, each animal group will have an adult leader to set the tone and move the group around in the circle formation.
8. When children are not dancing, they can play along with the beat of the drums using their rattles or found sound instruments.